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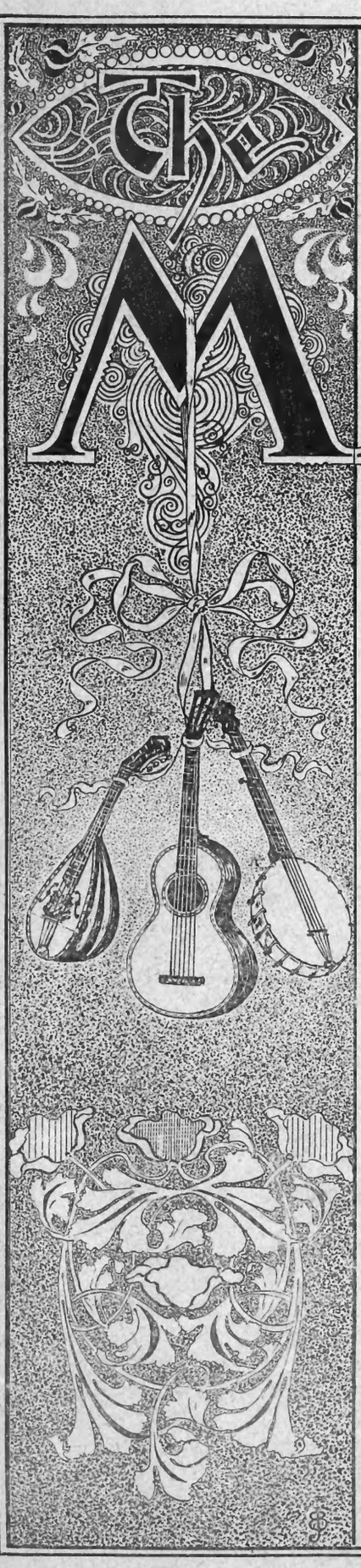

The MAJOR Musical Journal

DEVOTED TO
MANDOLIN
BANJO
AND GUITAR
THEIR MUSIC
AND THEIR
LITERATURE

Vol. II. Saginaw, Mich., September, 1900. No. 23.

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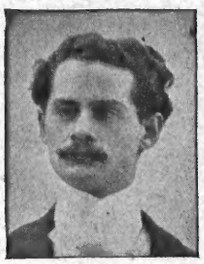

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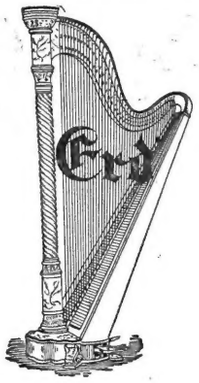

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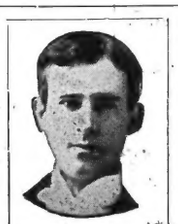

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THE MAJOR

VOL. II. SAGINAW, MICH., SEPTEMBER, 1900. No. 23

A. FOLWELL SIMPSON.

A magazine for all grades of Banjo, Mandolin and Guitar players.

PUBLISHED MONTHLY BY
THE MAJOR PUBLISHING CO.,
214 TUSCOLA STREET.
Entered as Second Class Matter at the Postoffice, Saginaw, Mich.
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Notes, music, literary contributions and half-tones accepted for publication. Our pages open to all advertisers at very reasonable rates.

A CHANGE.

We have to announce that THE MAJOR will for the future be published by THE MAJOR PUBLISHING Co, at 214 Tuscola street, Saginaw, Mich. All advertising contracts will be carried through without let or hindrance, and THE MAJOR will continue to keep the interest of its patrons at heart. Remittances and bills should be made out to THE MAJOR PUBLISHING Co. With the October issue THE MAJOR will be under the control of a new editor, Mr. Chelsea Curtis Fraser, Mr. Keates having accepted a position with the *S. S. Stewart Banjo, Guitar and Mandolin Journal.*

THAT PRIZE COMPETITION!

THE prize competition announced in THE MAJOR three months ago has not been entered into freely. Only two articles have been sent in—one by Phillip J. Bone, Luton, England; the other by D. Blain Shaw, Phillipi, W. Va. Both articles are very praiseworthy, but two competitors do not make a satisfactory competition. However, we intend to settle the matter in a fair manner. The first prize will be divided between the two gentlemen, whom we thank very much for the interest they have displayed in the competition, regretting that they are denied the enjoyment of a joust with other members of the profession.

We purposely brought forth this competition during the summer, because teachers aver that they have little time to write during the busy season. We would now like to hear their excuse for not trying their hand at an article in summer, when good inducements were offered? We presume they would not move a pen, except for "cold cash." Truly, a poor spirit for a cult that is fighting for artistic pre-eminence. My friends, it is not your articles we are desirous of "grabbing." We are deeply interested in the literary and artistic side of our little world, and we would encourage a similar feeling in all. Considering that you who *can* write, if you will, are prospering, why associate dollars and cents with *every* bit of work you do? Can it be that you find no advantage or pleasure in the putting of pen to paper—the transference of your thoughts and theories from brain to book? If so, we earnestly advise you to cultivate that great pleasure.

The artistic spirit in literary work is dulled, and often destroyed, by the first thought being of money. Nothing genuine—nothing artistic can be produced if the *sole* aim is gain. If you were in dire straits and had to have money or starve, inspiration might make your work ring true, the circumstances giving rise to an entirely different set of emotions; but to refrain from doing work just because there is no cash in sight at the time, stamps one as unenthusiastic, or worse still, as a mere mercenary, and as long as such a feeling exists, so long will the advance of our literature rest with the few willing workers who do their best wirh a cheerful and hopeful spirit.

With pleasure, we produce the articles of Messrs. Bone and Shaw in this number. We may add that the motive of these writers in entering the competition is known to us to be an artistic one, touched with the English-American love of coming bravely "up to scratch" when called upon.

O, would that prize competitions were as popular as prize fights! More would then put their "fists" to paper, and it would be better than nothing even if the results were but literary 'scraps.'

C. E. POMEROY.

The fraternity is not overburdened with good composers and clever men in general. Chief among these rare shining lights is C. E. Pomeroy, of Salt Lake City, Utah. Mr. Pomeroy is at once a clever musician, a gifted composer and a mechanical genius. His latest composition, "The Merry Monk's Caprice," is a masterpiece of harmony, and his novel but valuable invention, the Harmony Key, is a wonderful, scientific and unfailing corrector of wrong harmonizing. All who compose or arrange will find it of immense assistance. As for "The Merry Monk's Caprice," clubs and all smaller combinations will be very much pleased with it. Mr. Pomeroy has written a second-guitar accompaniment part to be used ad. lib. The effect of the diversified accompaniments of the two guitars together is very fine.

A. FOLWELL SIMPSON,

CLEVELAND, O.

We produce on our front page the portrait of Mr. A. Folwell Simpson, Cleveland's popular mandolin virtuoso. Mr. Simpson is one of the faculty of the Cleveland School of Music by whom he was specially engaged to represent the mandolin and guitar. Mr. Simpson first studied the mandolin with Miss Nellie Hope, of St. Paul, Minn. also studying harmony and composition with the best teachers in the Twin Cities. He ultimately had such remarkable success with his concert playing that he was emboldened to go further afield. He first went to North Dakota, where he played and taught in four different towns, meeting with much success. Before long, however, the Cleveland School of Music, who were anxious to obtain a really capable and artistic mandolin instructor, heard of him and offered him a position in the School, which Mr. Simpson accepted. His success since has exceeded his most sanguine expectations.

Mr. Simpson is a popular, gentlemanly teacher and keeps one of the most charming studios in the School. His press notices are many and valuable. We regret that space does not permit of us quoting more than one:

Northern Chautauqua Assembly, Mariette, Wis.

The concert given by A. Folwell Simpson last evening was a most satisfactory entertainment. He has gained for himself an enviable reputation. Not a flaw was noticeable in the rendition of his selections, which were of the most difficult compositions. His numbers were from Hayden, Chopin, Bizet, Rossini, Mendelssohn and others. This gifted young artist has made a remarkable impression by the wonderful quality of his mandolin playing. He is regarded as a phenomenal genius.

THE NEW MUSIC WRITER.

Here we present to our readers cuts of the new invention for writing music mechanically.

It is the invention of Frank H. Beals. The machine is cleverly conceived, and prints notes, stops, rests and, in fact, all the musical characters.

We quote from the *Musical Age*, by whose courtesy we have the use of the cuts shown.

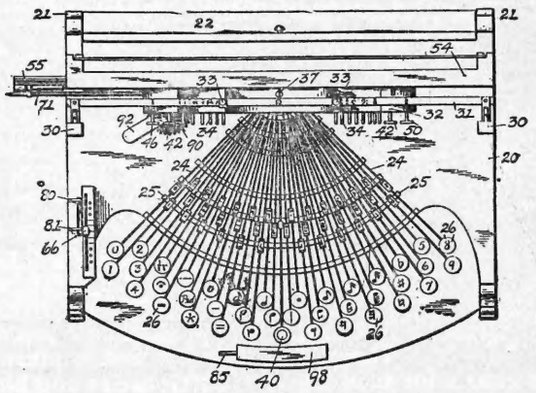


FIGURE 1. TYPEWRITER FOR MUSIC.

"The keyboard is arranged so that the pressure on the keys causes the type bars to impinge forward and against the visible sheet. Such a machine should find an extensive sale, as it would be a great acquisition to musical composition, and enable composers to add materially to their productions without the labor occasioned heretofore.

In the views of the .machine which we give, the paper rolls upward from a roller and is presented flat to the type. The keys strike down against coil springs that throw them open again without spacing, allowing such spacing to be made as is wished through the operation of the proper keys. The movement of the paper up and down

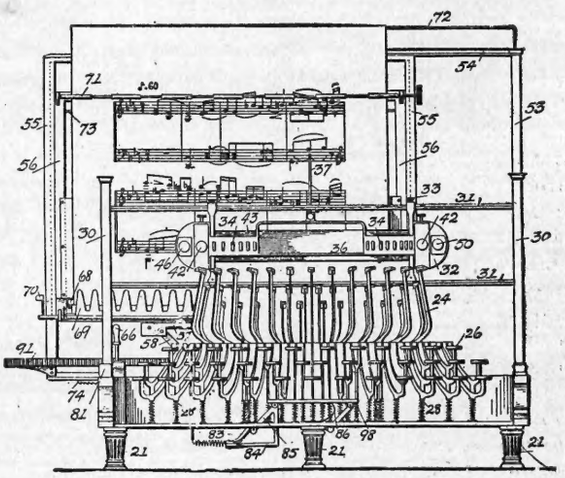


FIGURE 2. TYPEWRITER FOR MUSIC.

and crosswise is provided for, and the character printing is done by having printing stops which can be pushed in to print the characters wished at

(*Concluded on page 205.*)

CARL EULENSTEIN.

GUITARIST AND COMPOSER.

BY PHILLIP J. BONE, MEDALLIST OF THE SOCIETY OF ARTS.

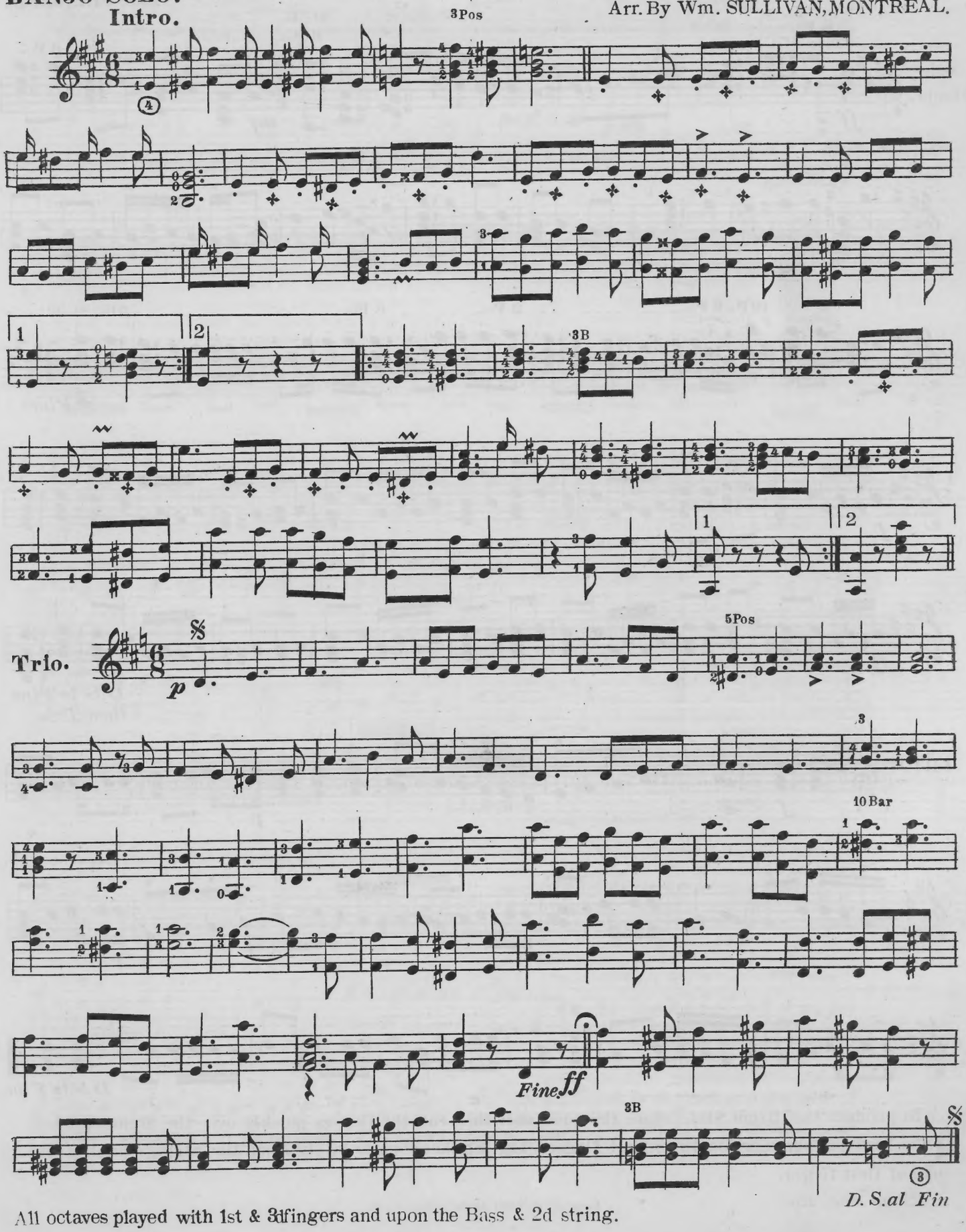
FACT is stranger than fiction, and the biography of a man who, by his indomitable love for his guitar, surmounted all obstacles, endured privation and hardship, penury to the verge of starvation, and the estrangement and contempt of all those near and dear to him for the sake of his beloved instrument, cannot but touch tender chords and awaken fresh enthusiasm in the hearts of all readers of this journal. The world may not find a place in its annals for such a one. Dictionaries and biographies of musicians may not even record his name, being only a poor guitar player, but to all lovers of this romantic and fascinating instrument the memory of Carl Eulenstein will ever be dear. It was the year 1802, in the quaint old town of Heilbron in the state of Wurtemburg, of the German Empire, that our hero was born. His parents were poor yet respectable, his father being an amateur violinist of some ability whose services were in great request at the merrymakings of that district. His mother was the daughter of one of the chief innkeepers of the town, and although her son Carl was the idol of her life, she suffered her motherly feelings to be stifled and her loved one estranged from her and driven from home by the stern counsel of her brother. It was while Carl was very young that his father died, and the widow and family were thereby plunged into straightened circumstances. During his father's lifetime Carl had been strictly prohibited the use of his violin and at the age of six he constructed his own rude instrument, which is still preserved. His mother was not in a position to pay for instruction on his father's instrument; but, nothing deterred, the lad practiced assiduously until his ability was noticed by the schoolmaster, who generously undertook to teach him the rudiments of the guitar, flute and violin. At the age of 14 Carl reluctantly consented to become apprenticed as a magistrate's clerk, but nothing less than becoming a musician would satisfy him. He begged and entreated his mother in vain; as she being of a gentle and submissive nature was ruled by the lad's uncle, who declared that he was a lazy vagabond, as were all musicians. He was now placed with a bookbinder, and this occupation proving as unsuccessful as the former he was sent from home to a hardware merchant. The only musical stock of his present employer was jewsharps, and the manner in which Carl manipulated many of these instruments at a time and the effects he produced were remarkable, for these and his guitar he studied, unknown to his employer, during the greater part of each night. It was not until Carl became the possessor of an old French horn that he betrayed himself and his midnight studies and was summarily dismissed with his instruments from his irksome employment, for the merchant had received strict instructions from his uncle to keep him continually at work and upon no account permit him to practice music He was now 19 years of age and determined to travel as a performer on the guitar and jewsharps, his only companions being his instruments and a few pence. He passed through Heidelberg, Frankfort, Hesse Cassel and Hanover, walking with great difficulty more than 600 miles and meeting with some opposition and no encouragement. At the theatre of Lurenburg, however, he performed with success, and at Stuttgart was patronized by the nobility and appeared before the queen of Wurtemburg in 1825. He then performed at Tubingen, Freiburg and Basle, and walked thence into Switzerland, passing through Zurich and Lausanne into France at Lyons. His plight now was pitiable in the extreme. He had met with no support and was shoeless, forced to sleep without shelter and on the verge of starvation. In this forlorn condition he arrived in Paris, where his guitar playing attracted the attention of Mr. Stockhausen, a harpist of repute, and the husband of the celebrated soprano of that name. The harpist at once befriended him and through his kindly influence Eulenstein performed before Paer, the Duke of Orleans, Duchess de Berry and Charles X. of France with the greatest success. It may be mentioned that it was at this time that he composed and published his Op. 1. He quitted Paris after a protracted and successful sojourn and came to London. Here he appeared before the Princess Augusta, the Marchioness of Salisbury and the Duke of Gordon, this nobleman taking a kindly interest in his welfare. He also performed before King William and a learned audience at a lecture given by Sir Michael Faraday at the Royal Institute, after which he visited his native land. In 1828 he was again in London as a professor of the guitar and was in great want, but when his noble patron, the duke, heard of his ill-success he immediately invited him to his Scottish residence. It was in the depths of a rigorous winter that he journeyed by coach, but imagine his surprise when at his journey's termination he saw the duke himself waiting to escort him to his mansion! He resided here for some time and made many professional tours, meeting with unbounded praise, particularly at Edinburgh and Aberdeen. After

(*Concluded on page 204.*)

MARCH-ON THE WING.

BANJO SOLO.

JOSEPH ST. JOHN
Arr. By Wm. SULLIVAN, MONTREAL.

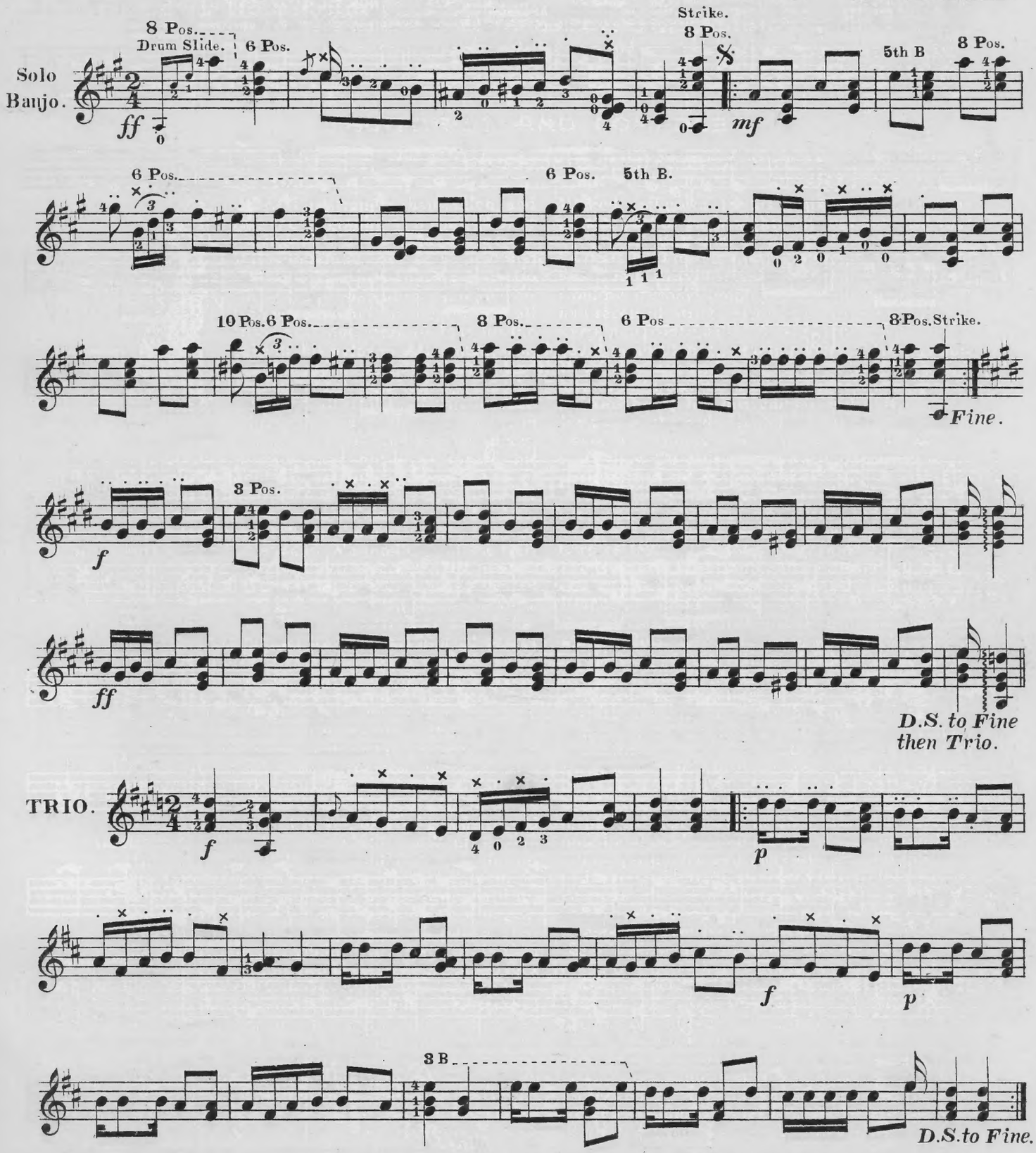


All octaves played with 1st & 3d fingers and upon the Bass & 2d string.

To The State School B. G. & M. Club, Trenton, N. J.

The "Signal" Two Step.

GEO. STANNARD.



To produce the "Drum Slide" close the hand well, then roll the fingers quickly over the Strings, either from first to fourth, or fourth to first fingers. The "Strike" is made by striking the Strings briskly with nail of first finger.

Piano Acc. 25c.

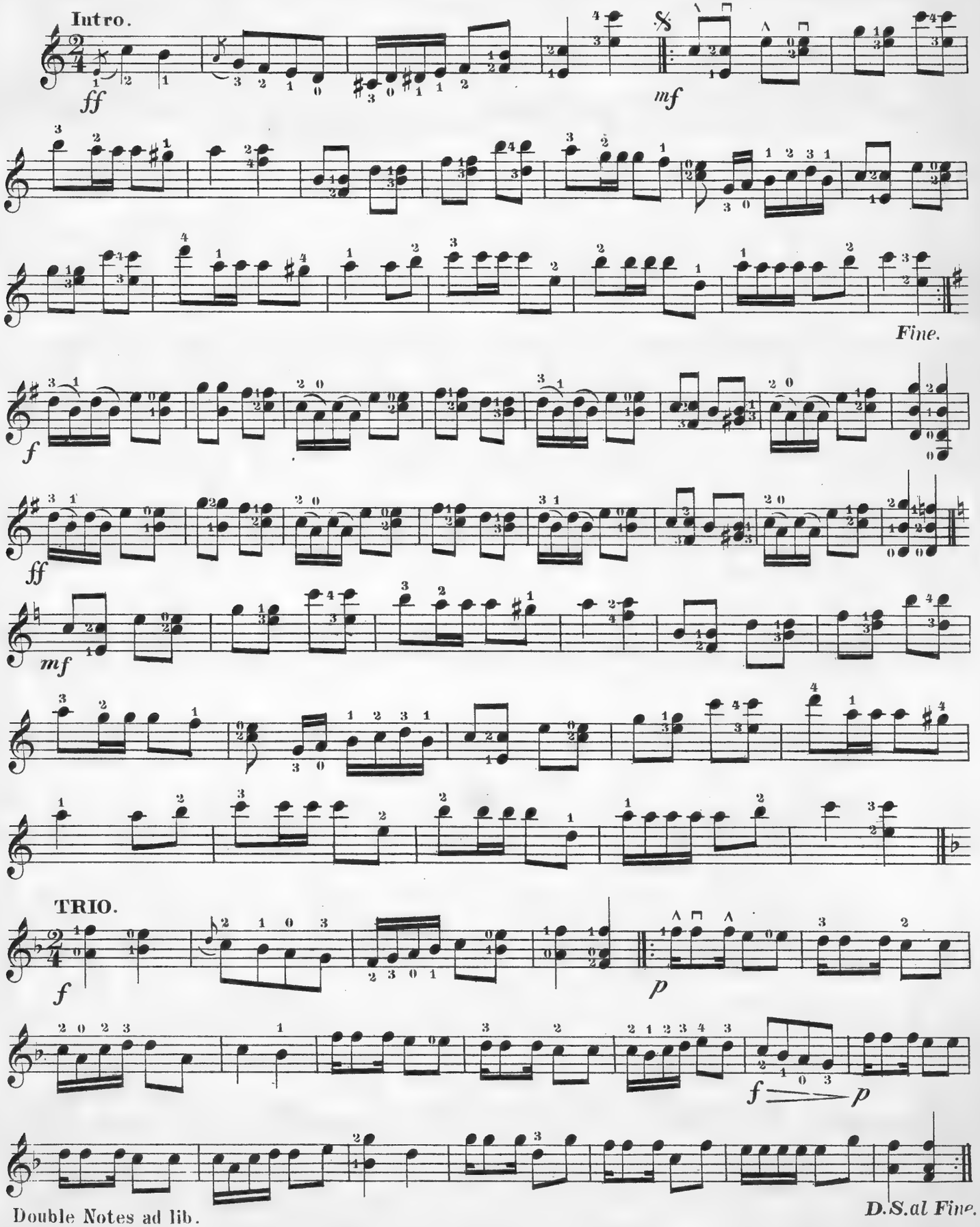
Copyright 1900 by Geo. Stannard.

To The State School B. G. & M. Club, Trenton, N.J.

The Signal Two Step.

1st Mandolin.

GEO. STANNARD.



Double Notes ad lib.

Piano Accomp. 25c.

Copyright 1900 by Geo. Stannard.

STANNARDS PRELIMINARY STUDIES FOR GUITAR.

To THE STATE SCHOOL B. G. & M. CLUB TRENTON, N.J.

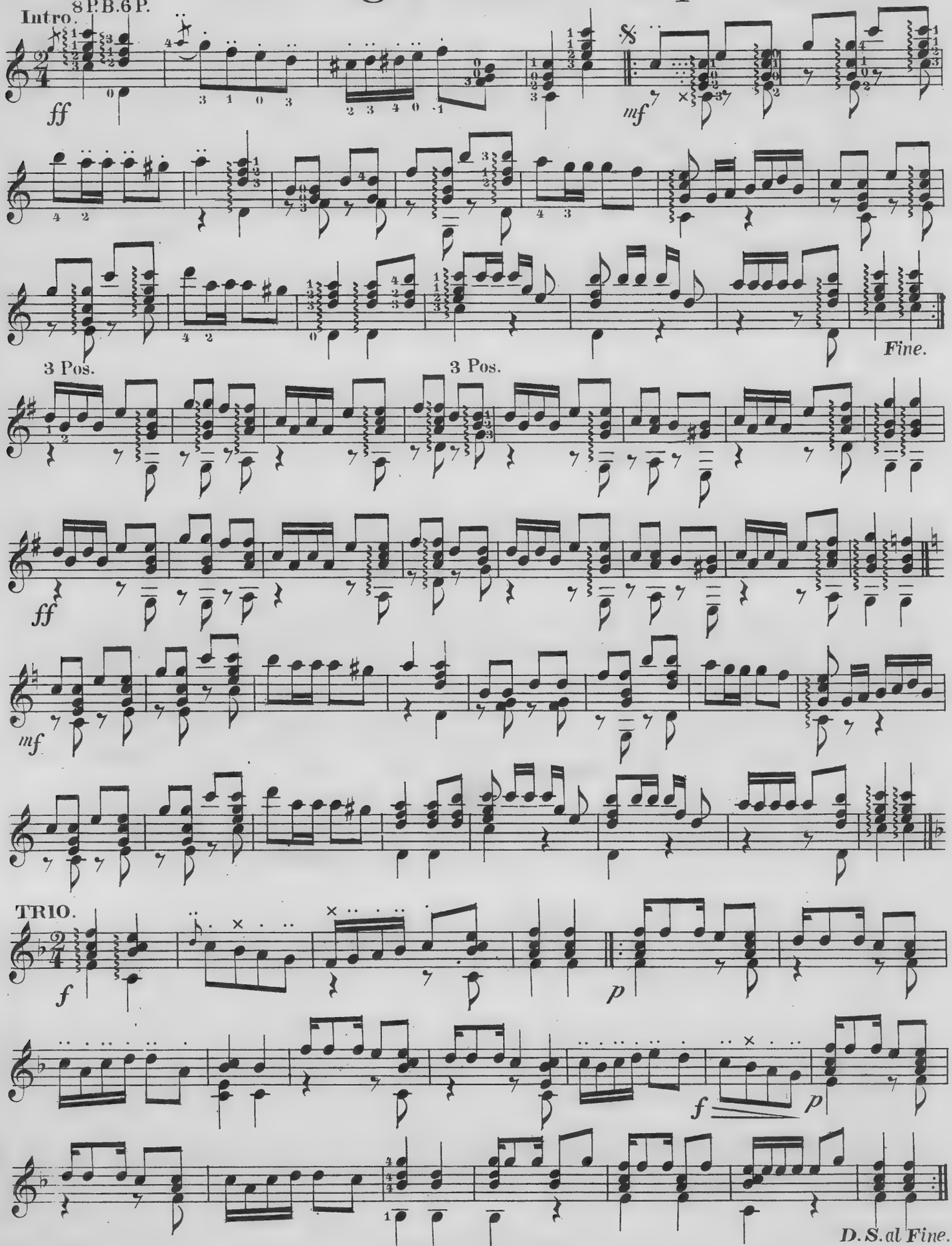
The "Signal" Two Step.

GEO. STANNARD.

Solo or 1st Guitar.

8 P. B. 6 P.

Intro.



Piano Accomp. 25c.

Copyright 1900 by Geo. Stannard.

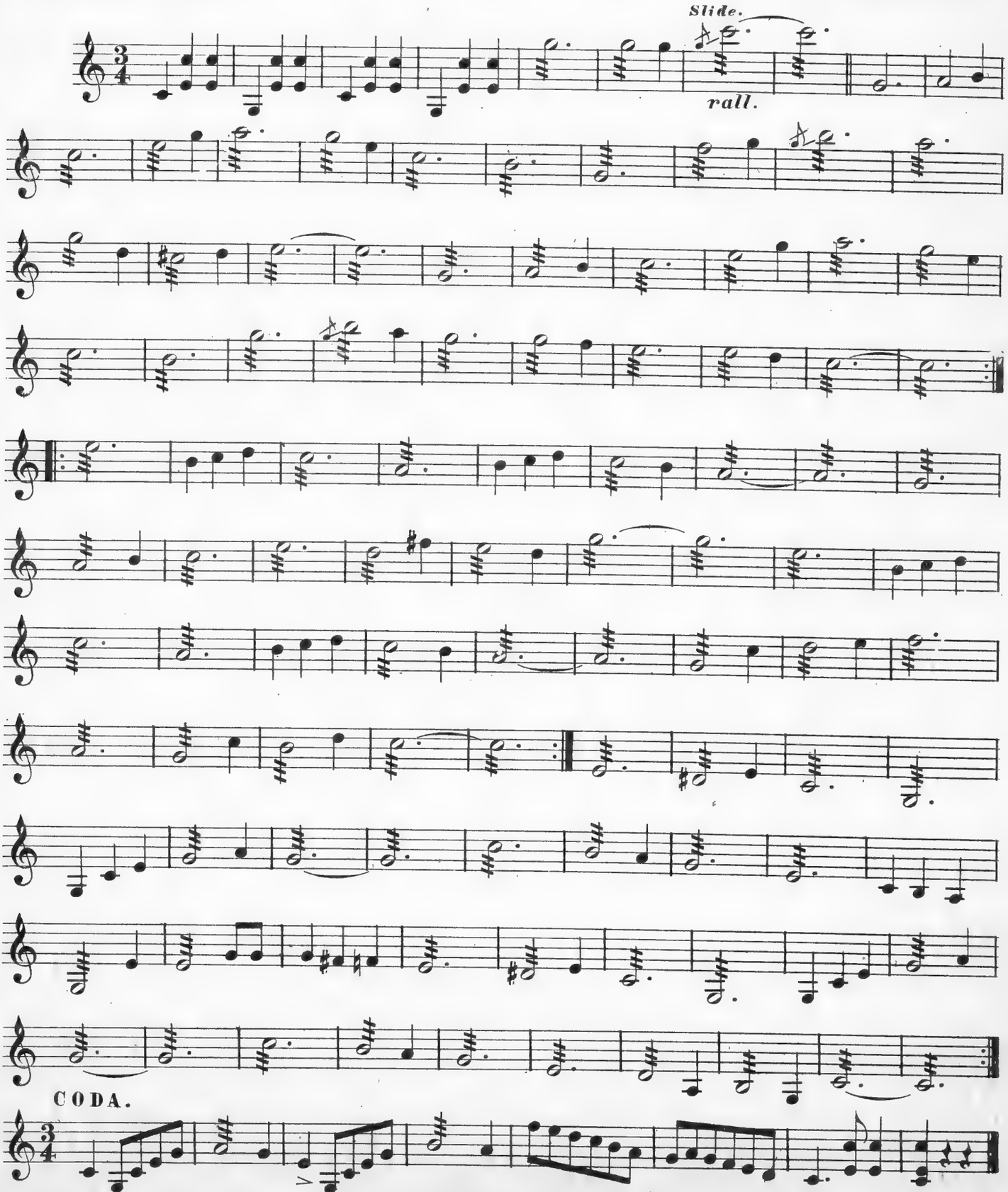
Respectfully Dedicated to Miss **LOTTA BALLOU**, *Central Falls, R.I.*

SILVER SPRING WALTZ.

TWO MANDOLINS & GUITAR.

1st MANDOLIN.

A. CRAWSHAW.



Copyright 1899 by A. Crawshaw.

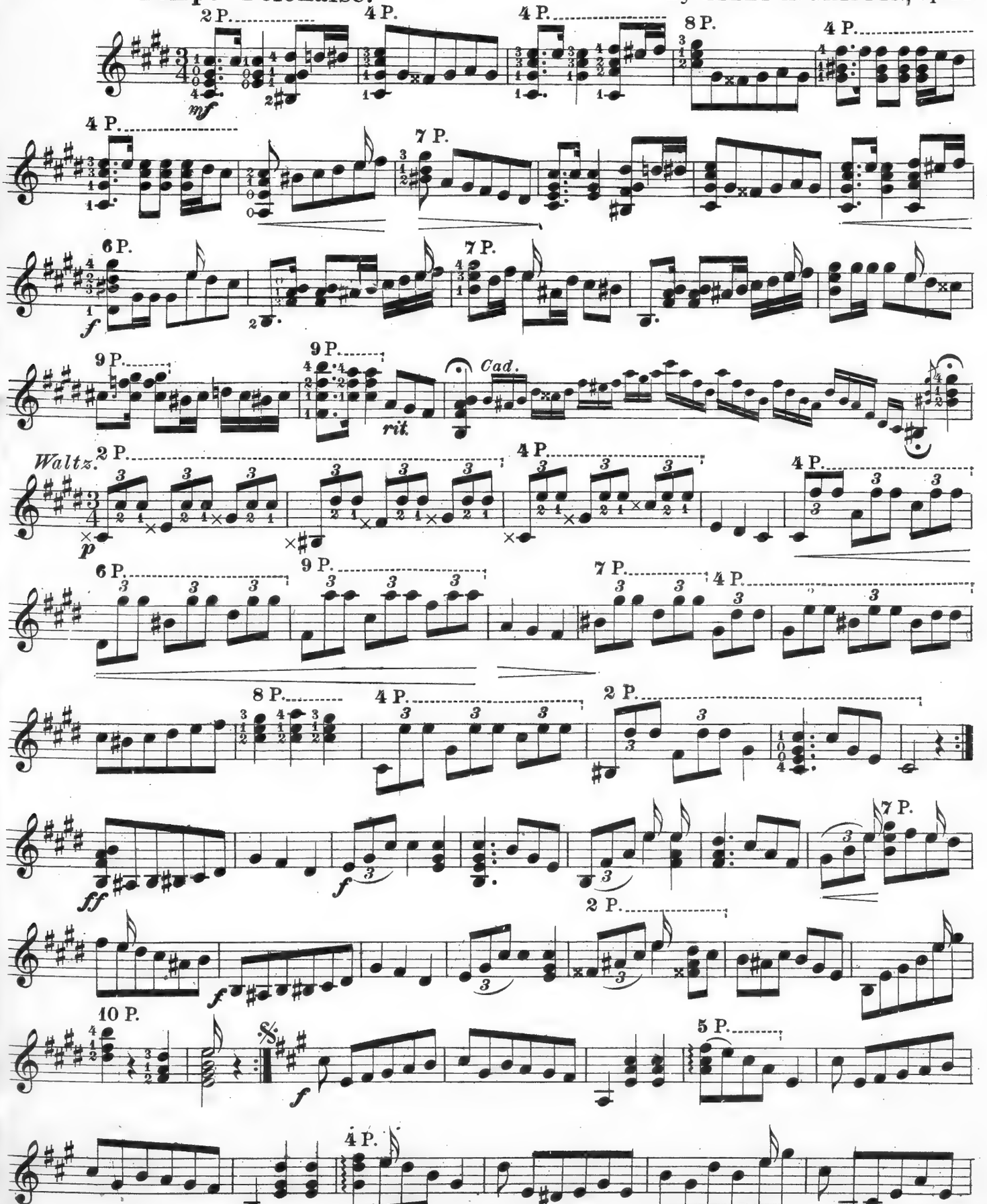
To Miss Caddie Gail

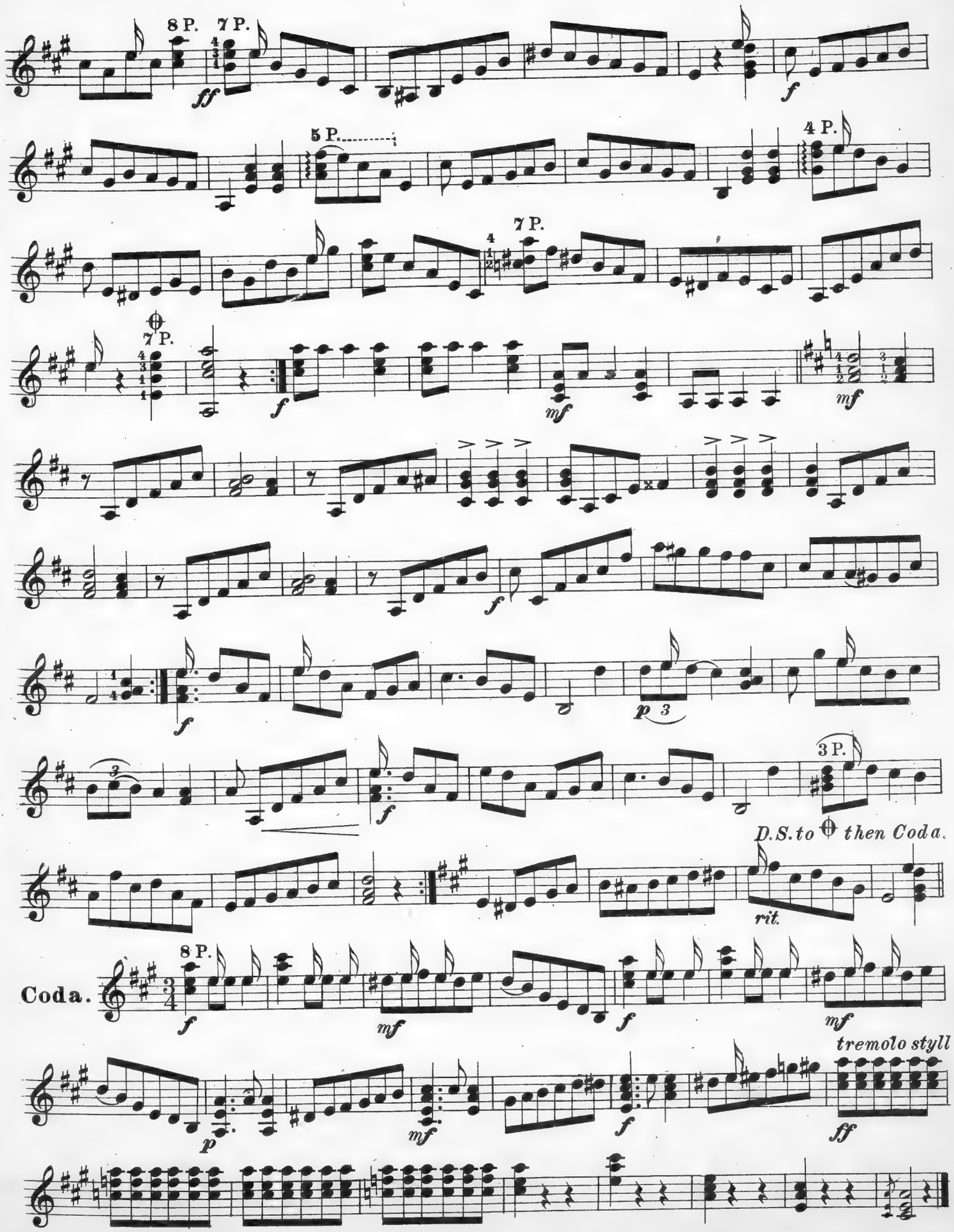
POLONAISE ET VALSE.

BANJO.

Tempo Polonaise.

By BILLY A. GRIFFIN, Op. 14.




8 P.
7 P.
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f
5 P.
4 P.
7 P.
7 P.
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mf
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D.S. to ⊕ then Coda.
rit.
Coda.
8 P.
f
mf
f
mf
tremolo styll
p
mf
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ff

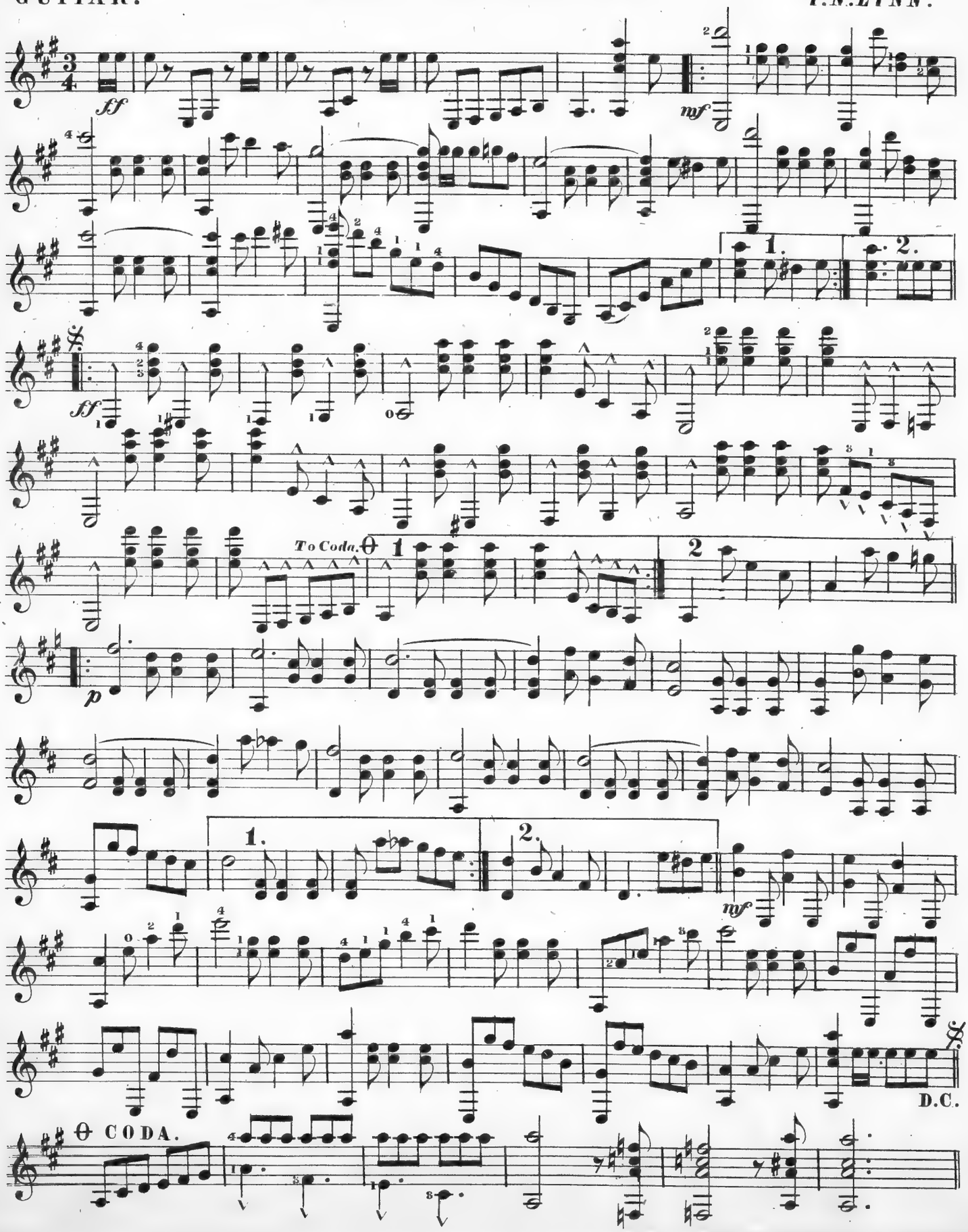
To Miss HELEN DECKER.

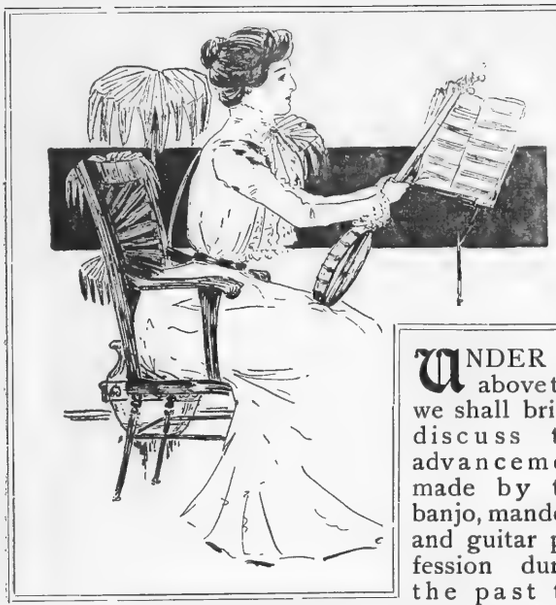
"B Y R L."

MARCH AND TWO-STEP.

GUITAR.

I.N.LINN.





OUR RAPID ADVANCEMENT.

BY D. BLAIN SHAW.

UNDER the above title we shall briefly discuss the advancement made by the banjo, mandolin and guitar profession during the past ten years, and the change of public opinion in regard to the legitimacy of the banjo, mandolin and guitar as musical instruments.

It may be said by some that our advancement has not been rapid, but considering the many obstacles that have, from time to time, been in the way, we must all agree that it has, and that we are just now beginning to be rewarded for our efforts put forth in the past.

Ten years ago banjo, mandolin and guitar teachers and players were hardly recognized as musicians. Especially did the teachers and players of the piano, violin, etc., look upon their efforts with contempt. But how different is the situation today! We are standing on the very threshold of the success dreamed of by the first members of the profession. Much of this change has been brought about by the individual efforts of different members of our profession. Nowhere has the power of individuality been shown up to such a good advantage. Such men as Hall, de Janon, Partee, Keates, Farland, Shaeffer, Jacobi, Meyer, Bane, Baxter, Abt, Jones, Adelstein, Pomeroy, Baker, Armstrong, Lagatree, Gutman, Bacon, Barnwell, Siegel, Tyrrell, Pritchard, Jacobs, Levin and many others have devoted the best part of their lives to the work. Each one has worked with such unselfish and untiring zeal that success has crowned their efforts and will continue to do so.

The works of these men have been in different directions. Some have brought their instruments before the public by teaching; others by solo work; others by composing and publishing and still others by publishing and editing our various musical journals. It is very hard to determine which class has been the most instrumental in the work. Some declare that the soloist has been, because he comes directly to the people, and they have a chance of seeing and hearing his work. Others will say the editor, because he is continually holding up before the public eye the works of his constituents. Others will have different opinions, but suffice it to say they have all worked together in perfect harmony, with but one aim in view—the advancement of our instruments. This is certainly a fine showing, and we cannot help feeling encouraged to continue the work.

Now let us consider for a while the many obstacles that have stood in the way and have retarded us in our advancement. First, the fellow who advertises to "teach" the banjo, mandolin and guitar at the rate of 25 cents per lesson, "learn" you a tune in six weeks and "throw in" extra a fried oyster (in season) with each lesson. This poor creature turns up everywhere, and strange to say is given a liberal patronage by a deluded public; while the honest, hard-working teacher who has spent long years in hard study and practice to equip himself for the serious occupation of teaching, is passed by and often left to starve because he charges possibly $1.00 for a lesson which is worth more than the whole six weeks "training" given by the "pin-money" fellow. Second, the self-styled professor who adorns his professional card with the names of every musical instrument known, and of course "teaches" them all. He is also a soloist of high(?) rank and plays rag-time beautifully. Then there is still another creature who is continually applying to the publishers for "sample copies," "latest and best discounts," "best terms," etc., etc.

But we have a remedy in sight to rid us of all these evils. This remedy is nothing less than the proposed American "Guild" of banjo, mandolin and guitar players and teachers. This should receive the unqualified support and approval of the entire profession. All should, and, we think, *will* "lend a helping hand" in some way—no matter how small—to pushing the "Guild" forward to a reality.

We have advanced rapidly in the past. Now let us continue to advance, and if possible more rapidly in the future. We should lend our hearty support to our best representative musical journals, and they will be more able to assist us. We are afraid that they do not always receive the support that they should, but it is certainly not their fault. The "Guild" was proposed by one of our leading journals (*Stewart's*) and quickly the others have joined in and are today working for its success. We need much improvement in our compositions for the banjo, mandolin and guitar. More of the deep Amsden and Pomeroy style, and less of the cheap rag-time "popular."

We are of the opinion that some legislation is needed to help us in our efforts to get rid of the

(*Concluded on page 204.*)

NEW MUSIC BULLETIN.

CYRANO DE BERGERAC, "SINCE I AM NOT FOR THEE."

LEVEE REVELS. *Cane Hop. O'Hare.*

CUBAN SERENADE. *Charles Puerner.*
2 Mandolin and Guitar. Each selection 60c.

IN BEAUTY'S BOWER. *Idyle. Bendix.*
2 Mandolin and Guitar, 50c.

MA TIGER LILY. Cake Walk. *Brooks & Denton.*
Banjo Solo, 50c.

THE JOLLY MUSKETEER. Selection.
Violin and Piano, $1.

BROADWAY TO TOKIO. Selection.
Violin and Piano, 75c.

M. Witmark & Sons, New York, N. Y.

"THE PIXIES." Dance characteristic. *Van L. Farrand.*
Banjo Solo, 40c.
Guitar Solo, 40c.

DOWN THE PIKE. March. *A. J. Weidt.*
3 Mandolins, Mandola, 2d Banjo, Flute, Cello, Guitar and Piano, $1.40.
Banjo Solo, 40c; Guitar Solo, 30c.

THE BLACK CUPID. Schottische. *Weidt.*
3 Mandolins, Mandola, 2d Banjo, Flute, Cello, Guitar and Piano, $1.30.
2 Mandolins and Guitar, 50c.
Banjo Solo, 40c; Guitar Solo, 30c.

BOHEMIAN GIRL. Pot Pourri. *Arr. C. P. Ricker.*
Mandolin (or Violin) and Piano, 75c.

BLUSHING BRIDE GAVOTTE. *Walter Vreeland.*
Guitar Solo, 40c.

THE BOSTONIAN. March, 2-step. *W. D. Kenneth.*
Piano Solo, 50c; Mandolin and Guitar, 40c; full Orchestra, $1.

JACK-IN-THE-BOX. Character dance. *T. S. Allen.*
Piano Solo, 50c; Mandolin and Guitar, 40c.
Banjo Solo, 40c,

Walter Jacobs, 169 Tremont St., Boston, Mass.

SECOND VALSE (Godard.) *Arr. Francis Potter.*

Francis Potter, Omaha, Neb.

THE SMART SET WALTZES. *C. S. Tarbox.*
Piano, 60c; 2 Mandolins and Guitar, 75c.

SUMMER CARNIVAL. *C. M. Selling.*
Piano, 50c.

W. J. Dyer & Bro., 21-23 W. 5th, St. Paul, Minn.

NOTICE.

The Barrows Music Co. need more mandolin, guitar and banjo salesmen. Get in your application at once. Excellent remuneration and a nice business. Write for particulars, anyway. No need to pass a good thing in the dark. Barrows Music Co., Saginaw, Mich.

MR. N. S. LAGATREE.

N. S. Lagatree leaves Saginaw after a long and eminently successful career as teacher, concert soloist and music publisher in Saginaw, Mich. Mr. N. S. Lagatree will, to the deep regret of his many pupils and friends, move in a few days to Pittsburg, Pa., where he will open a fine studio and continue his teaching, publishing and concert playing.

The teaching vacancy in Saginaw will be filled by Miss Charlotte Nichols and Herman Winterstein, both former pupils of Mr. Lagatree, and each one a capable teacher and performer on mandolin, guitar and banjo. Miss Nichols, who has already a good class at St. Louis, Mich., will teach in Saginaw two days per week. Mr. Winterstein is located in Saginaw permanently, and will devote all his time to the city teaching.

OUR RAPID ADVANCEMENT.

(*Continued from page 203.*)

"cheap men" now in our ranks. Each state should enact a law requiring musicians to pass an examination before a competent board of examiners appointed by the governor of said state, before they are allowed to teach. Lawyers, physicians, etc., are required to do this before they are allowed to practice their profession, and if *our* profession is not on an equal with theirs we might as well stop now and lose no more time.

Genius has been underpaid in the past, but we will hope for the time when it will be paid and repaid, and with the proper effort put forth on our part the change will gradually come.

CARL EULENSTEIN.

(*Continued from page 198.*)

After these financial successes he visited Cheltenham and Bath, and settled at the latter city as a professor of the guitar and German language. He was a man of prepossessing appearance, well educated, refined and polished in manners. His music displays great taste and elegance of conception. He has written string quartets, songs with guitar accompaniment, duos for guitar and piano, guitar solos and a Practical Method for Guitar. He was also the author of many excellent works on the German language. It is not necessary here to give a list of his compositions. These may be found fully in "Biographies of Mandolinists, Guitarists and Lutists."

JUST OUT FOR MANDOLIN ORCHESTRA.

The Cleveland Two-Step.

1st Mandolin	20	Banjo Obligato	15
2d Mandolin	15	Flute	15
3d Mandolin	15	'Cello	15
Mandola (C tuning, treble clef)	15	Guitar	15
Piano Acc.	25	Half off.	

THE AGNEW MUSIC PUBLISHING CO,,
Des Moines, Ia.

BY CAPRICCIO.

Friend Norwood, of W. A. Norwood Music Co., New York City, and author of the new Norwood mandolin studies, has lately had one of those quinine-like experiences which make a man claw his back hair and smile a smileless smile. Before going on his vacation he put a youth in charge of his office and stock. The said youth brought excellent references and was apparently perfectly trustworthy. Judge of Mr. Norwood's unspeakable delight when, on returning from his vacation, he, to make use of a paradox, found the boy missing and with him five banjos, seven mandolins, three guitars, about $9 worth of strings and $15 worth of sheet music. Also two handsome rugs worth $14. Total loss probably $260. Enough to make Norwood use language like that of the famous Mr. Chucks in Marryatt's *Peter Simple*, or to "hew up rocks and fight with flint," as Shakespeare has put it.

***

Stewart's Journal (usually termed THE *Journal*), is to open the ball by printing banjo music in English, or universal notation. Hurray! That's the beginning. Forward, there! Left, right; left, right! Eh, what!

***

After reading the zither articles by L. Melcher and Augustus Hugo in August-September *Tempo*, the best way of praising them that I can conceive is for me to say that they have made me think seriously of learning the zither.

***

I noticed a long article in a recent issue of the *Phonograph Record* dealing with our friend S. Duncan Baker. They gave it to him "hot," and S. D. B. deserves it. "For he's a jolly good fellow," etc. I'm telling you this just to show that our "boys" go everywhere and get noticed every time.

***

This is my last "scribble" for the MAJOR. "*Au Revoir*, but not good bye." I'll see you elsewhere.

THE NEW MUSIC WRITER.

Continued from page 197.

any selected place on the sheet. The idea and design of the machine are most ingenious, and its success can almost be predicted from the present design, if the price can be made reasonable."

The machine will shortly be on the market.

SONG OF THE MONK.

"Armed with hyacinthine rod,
(Arms enough for such a god,)
Cupid bade me wing my pace,
And try with him the rapid race.
O'er the wild torrent, rude and deep,
By tangled brake and pendent steep,
With weary foot I panting flew,
My brow was chill with drops of dew.
And now my soul, exhausted, dying,
To my lip was faintly flying;
And now I thought the spark had fled,
When Cupid hover'd o'er my head,
And fanning light his breezy plume,
Recall'd me from my languid gloom;
Then said, in accents half reproving,
'Why hast thou been a foe to loving?'"

Order **Merry Monks Caprice** by Pomeroy, for 3 Mandolins and 2 Guitars, from the **Major Publishing Co., Saginaw, Mich.**
2 M. & G. 75c. 3 M. & 2 G. $1.40.

EN TOUR FROM THE ATLANTIC TO THE PACIFIC.

Mr. Valentine Abt

Concert Mandolinist

The Phenomenal Musical Attraction.

Is now open for engagements for the season 1900–1901. Available for Concerts, Recitals, Musicales, Star Courses Y. M. C. A. Entertainments, Mandolin, Guitar and Banjo Club Concerts, etc. For prices, dates and imformation, address

Clarence L. Partee, Manager for Valentine Abt, 5 E. 14th St., near Fifth Ave., New York.

HINTS.

Did you see the Abt-Partee ad. in this issue? C. L. Partee is now Mr. Abt's manager and solicits enquiries from all regarding Abt's recitals. Get your enquiries in early if you want to be sure of getting a date.

Guitarists are undoubtedly becoming more in evidence these days, and the Wulschner Music Co. knows it. Read their page ad. of the famous Johnson Bane guitar solos.

Guitar players and teachers should not overlook Edward A. Meyer & Co.'s ad. Their Aurea Guitar Folio is of interest to every guitarist. The leading teachers throughout the country recognize it as one of the best collections of guitar music published.

If you have not ordered "Innocence Waltzes" advertised in this issue, do so at once. Its a gem, captivating all lovers of music by its beauty; and is an instantaneous hit wherever heard. See the ad. and order copies now.

The latest opera selections are in great favor now with both players and audience. Witmark's lead the procession in arrangements of this popular music, and, in fact, put out a most surprising array of the great "hits" of the day. Their half-page ad. will tell you about some of them.

Louis F. Wright can supply you with strings—good strings, strong strings, true strings,—strings that will not make life a misery. His "Peerless" brand is all that and more. Read his ad.on cover.

H. F. Odell & Co. advertise good things. That is their reputation. Is you want a good thing, then it will be a good thing for you to try them now.

Grover's music for banjo and the Banjo Method are famous for their solid worth. The Thompson & Odell Music Co. advertise them herein, and we hereby declare that they will please any banjoist in the land. Try them.

Geo. Stannard has a new ad. herein of his preliminary class studies for banjo, mandolin and guitar. Sample pages of this work will be seen in this month's MAJOR.

For methods and studies in profusion, turn to Carl Fisher's ad; also for up-to-date selections for two mandolins, guitar and piano.T his ad. gives some very desirable things.

The Agnew Music Publishing Co. have put out "The Cleveland Two-Step," which has been promised for some time. It is a winner for any combination up to full club. See ad.

Several clubs will add the harp this season. If you want to know all about the finest harp made, send to the Erd Harp Co., Saginaw, Mich. Their ad. is to be seen herein.

Turn to Walter Jacob's ad. and see what he has to say about his new investment in the famous compositions of the late Van L. Farrand. You will there see listed some of the best compositions ever turned out.

Dixie Queen Cake Walk.
Hot Spur March (Two Step).
Warm Time in Possumville.
One Night in June Waltzes.
Clerical Polka. Arranged for 2 Mandolins and Guitar.
10c per copy. All for 25c, coin.

C. S. MINTER, Publisher,
LITTLE ROCK, ARK.

THE CELEBRATED

Almcrantz Guitars, Harp Guitars,
(Pat. July 16, 1895 and April 10, 1900.)

And THE BEST IMPROVED MANDOLINS.

These are claimed by experts to be the best aud finest sounding instruments in the world.

Patent Detachable Neck. The dovetail on the Patent Detachable Neck contains a flat perpendicular steel road,with a tight fitting thumb screw bolt, the body part receiving the Patent Detachable Neck has a triple, dovetailed block through which passes the thumb screw bolt into the steel road in the neck. The accurate fit of the dovetailing, and tightening of the bolt, firmly attaches the neck to the body.

The neck can be attached or detached within a few moments, and without the aid of tools or danger of marring the finish of the instrument. With the Patent Detachable Neck the fingerboard can be regulated so as to lower or raise the strings from the fingerboard to any height desired, which is a great advantage and appreciated by all players.

The fact that the sound-board is free from the finger-board, like that of a violin, is sufficient proof that the tone is far better than any other, as it allows the entire sound-board to vibrate.

Patent Detachable Bridge. The Patent Detachable Bridge is also an interesting item, as it is the only Bridge that is warranted to withstand the heavy strain of steel strings. No glue is used in fastening the bridge to the sound-board; in place of glue, bolts with thumb-screws are used. Four small bolts pass through the bridge and sound-board, and with thumb-screws resting against a strong veneer brace, the bridge is drawn tight and firm on to the sound-board. The thumb-screws can easily be reached by inserting the hand through the sound-hole.

This Patent Guitar is the result of the most thorough study in accoustics coupled with expert experience relating to scientific proportions of the various woods used in their construction. All the material is of the best seasoned stock to be found.

Bottoms and sides are made in triple veneers, the center layer cross-grained, insuring the greatest possible durability and making at once the lightest and strongest vibrating, and is to preserve the wood from splitting. To this I invite your most careful attention.

GERHARD ALMCRANTZ,
6015 HALSTED STREET, CHICAGO, ILL.

ENGRAVING.

We have a Complete and modern plant, and solicit orders for

PHOTO AND WOOD ENGRAVINGS.

Write for Prices.

MACCOWAN & COOKE CO.,

CHATTANOOGA, TENN.

PREMIER GUITAR SOLOS

By E. N. GUCKERT,

(The World's Greatest Guitarist.)

The following list of Guitar Solos, by E. N. GUCKERT, is a boon to guitar players. There has been a demand for years for first class solos for the guitar that really have a musical theme that can be played by the ordinary player. In this list we have them. The demand for these solos from all parts of the United States and foreign countries has proven their real value in supplying a long-felt want. They are printed from engraved plates, have a fine title, printed in bold type on extra good paper. In fact, this line is the best edition, in every detail, of any guitar music published in the world.

1	STOLEN SWEETS WALTZ	(Medium Grade)	60c
2	BYRON RONDO	(Easy)	50c
3	CASINO SCHOTTISCHE.....	(Easy)	50c
4	VICTORY MARCA.....	(Medium Difficult)....	60c
5	MILITARY MAZURKA.....	(Medium)	50c
6	SEN SEN REVERIE	(Medium)	50c
7	IRENE WALTZ	(Easy)	40c
8	BRUNSWICK POLKA	(Easy)	40c
9	PEERLESS SCHOTTISCHE	(Easy)	40c
10	INNOVATION GAVOTTE	(Difficult)	60c
11	BEN BOLT—TRANSCRIPTION....	(Medium).....	40c
12	BRIGAND KING MARCH	(Difficult)	60c

The above also bound in book form, entitled

PREMIER GUITAR SOLOS,

BY E. N. GUCKERT,

PRICE - - $1.50 NET.

We will send one sample copy of each of the above Guitar Solos to readers of the MAJOR at 10 cents each. Book $1.00. Liberal rates made to teachers and music dealers.

GUCKERT MUSIC PUBLISHING CO.,

TOLEDO, OHIO.

Mandolin Clubs

Your repertoire is not complete without the following Hits:

'A DREAM OF FAIRYLAND." 2 M. & G. Descriptive Overture, by A. Amsden, $1.00

"JOY AND PLEASURE WALTZES." By Yahrling..... .75

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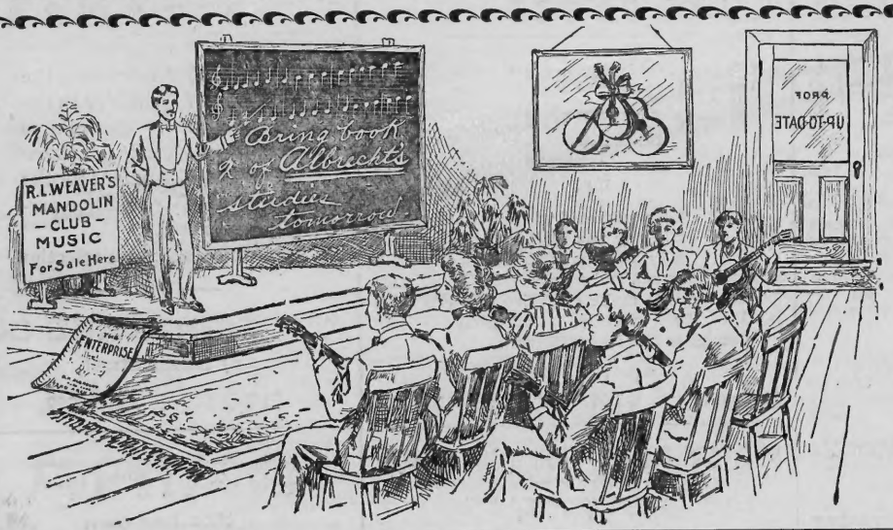

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